



International Baccalaureate®  
Baccalauréat International  
Bachillerato Internacional

# **Literature and performance**

## **Standard level**

**Specimen papers 1 and 2**

**For first examinations in 2013**

# CONTENTS

**Literature and performance standard level paper 1 specimen paper**

**Literature and performance standard level paper 1 specimen marking notes**

**Literature and performance standard level paper 2 specimen paper**

**Literature and performance standard level paper 2 specimen marking notes**

The IB respects the principles of intellectual property and makes strenuous efforts to identify and obtain permission before publication from rights holders of all copyright material it uses. It is grateful for permissions received for material used in this publication and will be pleased to correct any errors or omissions at the earliest opportunity.



**LITERATURE AND PERFORMANCE  
STANDARD LEVEL  
PAPER 1 – PROSE AND PERFORMANCE**

SPECIMEN

1 hour 30 minutes

---

**INSTRUCTIONS TO CANDIDATES**

- Do not turn over this examination paper until instructed to do so.
- Answer one question.
- A clean copy of the novel you have selected to study may be brought into the examination.
- The maximum mark for this paper is *[20 marks]*.

A copy of a text suitable for examination purposes is defined as the student's copy of the text, which may have marginal annotations (for example, word meanings), underlining of key sentences or phrases, but not extended writing. There must be no notes on any pages apart from the main text of the novel.

Answer **one** question. Refer closely to the novel you have selected to study, a clean copy of which may be brought into the examination.

1. Select a passage from the novel you have chosen to study and, showing how the mood and atmosphere is evoked in the passage, explain in detail how you would create this mood and atmosphere in performance for an audience.
  
  2. Choose a passage from the novel you have chosen to study which emphasizes the difference in status between two or more characters. How would you present this passage on stage in order to communicate these differing statuses to an audience?
  
  3. In transforming prose to performance for an audience, the representation of physical description is a challenge that must be overcome. Select a passage from the novel you have chosen to study which features an extended description of a place, or a significant action, or a character. Discuss how you would use performance to transfer one of these to the stage.
-



# **MARKING NOTES**

## **SPECIMEN PAPER**

### **LITERATURE AND PERFORMANCE**

#### **Standard Level**

#### **Paper 1**

## ASSESSMENT CRITERIA

### Assessment Criterion A

*Maximum [5 marks]*

The task is essentially focused on an analysis of a chosen passage from a prose text. Through this analysis the level of understanding will be evaluated by the examiner. This “understanding” of the text should include the relevance of the passage and its place in the context of the novel as a whole. A synopsis of plot of the text may be a first step towards demonstrating understanding but “good” and “perceptive” understanding will evaluate style and theme as well as plot detail. The analysis and understanding of these elements of the text will be always conducted with a view to the performance of the chosen passage. The importance of support and validation of all ideas through reference to the text is crucial. The text is fundamental and reference to it mandatory.

### Assessment Criterion B

*Maximum [10 marks]*

The “ideas” for performance are generated from the text and should not be independent of it. The textual “justification” required to support the “ideas for performance” in Criterion B will be drawn from a thorough contextualization of the passage and a secure understanding of its relevance to whatever issues the questions raise.

The association of “good” and “excellent” with the word “practical” attests to the value of ideas that can be realized in a practical staging context. These are ideas for the stage or a staging area and temptations to propose grandiose scenarios more applicable to “blockbuster” cinema than theatre should be resisted.

The candidate may draw diagrams or make sketches if it is thought that these are necessary to communicate the “ideas for performance” but such visual additions are not mandatory.

**Assessment Criterion C***Maximum [5 marks]*

This criterion evaluates the clarity and coherence of the language used in the essay and looks at the appropriateness of the register, style and terminology which the candidate employs.

Clearly in an exercise which demands a facility in two disciplines, namely literature and performance the candidate will be expected to demonstrate a facility in the use of the terminology specific to each discipline. As a writer of prose the candidate will be assessed on clarity, variety, precision and concision. The clarity of a written communication depends on accuracy in grammar, spelling and sentence construction. The effectiveness of a written communication will depend on the use of vocabulary, a sense for precision or accuracy of expression and concision which argues for an economy of expression. The persuasiveness of a piece of writing will depend on choice of idiom and style.

These notes to examiners are intended only as guidelines to assist marking and as a supplement to the published external assessment criteria for written paper 1. They are not offered as an exhaustive and fixed set of responses or approaches to which all answers must rigidly adhere. Good ideas or angles not offered here should be acknowledged and rewarded as appropriate. Similarly, answers which do not include all the ideas or approaches suggested here may still be very good answers.

**Of course, some of the points listed below will appear in weaker papers, but are unlikely to be developed.**

The following elements are particularly relevant to criteria A, B and C:

### **Question 1**

Adequate to good responses to this question will identify a passage from the text that is appropriate to the question. They will indicate its relevance by placing it into the context of the novel; this may involve a summary of the details of the passage and their further relevance to the whole work.

The responses will evoke a mood for the passage but this may be couched in general terms and may not be insightful enough to capture nuance and subtle differences. There will be quotation from the passage but this may be performing only the function of supporting the argument which will be developed in general rather than specific terms although the chosen details will be relevant to the question and relatively clear. Character interaction, language and staging dynamics will form part of the response and there will probably be general commentary on lighting and staging effects but these may lack precision and detail.

The ideas for performance will be credible and will have justification from the text although the overall concept for the performance may rely on a generalized rather than specific focus. The importance of aesthetic consideration will be mentioned and some examples may be produced as to how a change in lighting or staging might influence mood but this will probably not be technically expert.

The writing will be legible and clear with the candidate able to express the ideas reasonably well, there may be some redundancy, a lack of precision, technical vocabulary, genre terminology may not be precise though the register used by the candidate will be appropriate and there is evidence of “some care” in the writing evidenced by a determination to describe concept and execution clearly.

Good to excellent responses will choose a passage that is immediately apposite. There will be a powerful sense that the passage is working to convey mood and atmosphere and that focus will inform the contextualization of the passage and any further commentary on the novel as a whole. The student will immediately focus on detail and develop a keen analysis of what happens to mood and atmosphere in the passage, quoting the language of the text carefully so that the quotation does not only support argumentation but also evokes a sense of the life of the book and the argument the student is developing. Quotation may also be used structurally in the essay as a bridge between one idea and another; it will be consistently fertile in how the student associates it to the question.

The ideas for the performance will be conveyed in precise terminology, in evoking mood and atmosphere the student will choose a stage space and work within it. This might be registered visually as well as by written description. The passage will be analyzed closely but within the parameters of the question. The student will be aware of mood and atmosphere shifts, of changes to the mood, there will also be an awareness of depth and superficiality. The audience will be an active element and the student will be aware of shaping the ideas for staging to a practical realization of a staging for an audience that, like the performance itself, have been “placed” in a particular relationship to the action.

The examiner will be aware of a “style of writing”, sentences will vary in length, the structure will support the argument and ensure that its presentation is clear and convincing. There will be a precise naming of stylistic elements and effects and the student will present work that, while concise, nevertheless evokes the quality and dramatic potential of the chosen passage.

## Question 2

Adequate to good responses will select a relevant passage where there is a focus on the interaction between two or more characters in the novel. The relevance of the passage will be outlined with reference to the novel as a whole arguably with some comment on where the passage occurs in the sequence of the plot.

Since this question is essentially about how the status of the character is communicated to an audience there is likely to be some exposition on the different characters and their “place” in the novel and more specifically in the passage. The passage will require “justification” and at this level this justification would be clear if not entirely convincing.

The student may focus on the language of the passage to draw a sense from it of who enjoys the higher status. There would be a sense for status as a fluctuating thing with perhaps attention drawn to a “crisis” point in the narrative where status is lost or exchanged. There would also be a requirement that the student should acknowledge the importance of movement and position on stage as a way of registering importance in the performance. The architecture of the stage will be understood but the student may not be adept at the kind of specific detail (stage design, lighting cues) that might serve as aids to communication. There will be an awareness of these elements but they may be only generally described or not developed.

The language will be clear and coherent but there will be lapses in terminology, infelicities of style but few spelling or grammatical errors.

Good to excellent responses will be generated from a carefully chosen passage that has a vivid relevance to the novel as whole and dramatic implications for the plot or characterization of the figures on stage. The student will make conscious decisions about the performance space, the position of the audience, the movement and postures of the actors, their intention and purpose. There will be an appreciation of the implications of shifting positions and since status is equated with power the student will have a lively idea of how that power is distributed, fought over or captured by one or other of the characters.

The characters on stage will be analyzed not as static parts of a plot, but as dynamic figures all working resolutely within the constraints of the theatrical space to convey their power and relative status to an audience. The awareness of key design elements like stage pieces and lighting will be acute and if a prop or an aspect of costume is singled out for attention the examiner will get a strong sense of a holistic concept for performance.

The writing will be quick to register the detail of the scene and skilful in its attempts to sketch out the deployment of forces on stage. Diagrams or sketches may be used to good effect. The choice of register and style of writing will be persuasive and the argument will be concise with precise and measured approaches to direction and the design of the performance.

### Question 3

Adequate to good responses will choose what aspect of the question is to be focused on and choose a passage from the novel in accordance with this. There will be a justification and, depending on the focus, a consistent referencing of the passage in the essay.

“The extended description of a place” will require a response that looks carefully at the staging of the passage. How a sense of place might be registered in a design for the performance space. This may be as detailed as the student wishes or as minimal but needs to be justified in relation to its intentions for the audience and these will be generated by the purpose of the passage. The student will be able to identify the importance of the pace in the passage (and in the novel as a whole) but may struggle to fully realize the concept for performance in sufficient detail.

“Significant action” may (it does not necessarily have to) switch the focus to character and action. The student will be able to identify the action and look for ways of transferring the prose descriptions into a staged action. This will require an awareness of how language denoting action may be transformed into the action itself. The place of the staging and production elements as well as characterization and movement will need to be registered here and again this is a complex relationship which the adequate response may register but not explore.

“A character” is likely to be the popular choice but may be deceptively challenging. The focus on reproducing the effect of a characterization on stage from the descriptive words of the novel through a passage requires some imagination. A novel can proceed at a more leisurely pace than a play where everything is “visible”, the choice of the passage is crucial in all these foci and the adequate response may struggle to register an “extended” as opposed to a “striking” description of the character in performance.

Each of these foci will inevitably demand a particularly appropriate terminology of their own with the first demanding an awareness of aesthetics, the second, awareness of dynamics, and the third the distinguishing features of character from novel to performance.

Good to excellent responses will choose well and have a passage to analyze that provides its own rationale and dynamic in terms of whichever of the three foci is chosen. There will be a continual reference to the text of the passage and this will be invariably connected to the intentions of the performance. Indeed the link between textual analysis and the subsequent aims of the performance will characterize the good to excellent student in response to all three questions on the paper.

There will be a purposeful drive in the writing of the good to excellent student who will be constructing an argument to support a point of view about the passage (and surely the novel too), the passage will have been chosen to reinforce this vision and the staging of it will complete the response. Language will be clear and concise and will move fluently between the different genres and registers, there will be a wide vocabulary and the language will evoke or suggest as well as register meaning. The examiner will be made aware of the significant details which will be transferred with care to the performance space. There will be little redundancy and a continual (implicit) referencing of the question in the response.

---



**LITERATURE AND PERFORMANCE  
STANDARD LEVEL  
PAPER 2 – POETRY**

SPECIMEN

1 hour 30 minutes

---

**INSTRUCTIONS TO CANDIDATES**

- Do not turn over this examination paper until instructed to do so.
- Answer one question.
- The maximum mark for this paper is *[25 marks]*.

Answer **one** question. Refer closely to the works of **at least two** poets you have studied.

1. Compare the manner in which **at least two** poets you have studied have dealt with the issue of passion in their works.
  2. Consider to what effect you have found **at least two** poets you have studied have made their use of language and form individual and distinctive.
  3. Making detailed reference to **at least two** poets you have studied, analyse how these poets have dealt with the subject of loss in their works.
  4. Examine how **at least two** poets you have studied have used their works to communicate a lesson, moral or otherwise, to the reader.
  5. Consider the importance of gender in the works of **at least two** poets you have studied.
  6. Compare the manner in which **at least two** poets you have studied have used satire to expose and undermine their chosen targets.
-



# **MARKING NOTES**

## **SPECIMEN PAPER**

### **LITERATURE AND PERFORMANCE**

#### **Standard Level**

#### **Paper 2**

## ASSESSMENT CRITERIA

A maximum of [5 *marks*] may be awarded for each of the five criteria.

### Criteria A and B

The danger of rewarding or penalizing the use of illustration/references/quotations twice in both these categories should be avoided.

### Criterion B

“Personal response” and “independence of thought” appear as the levels of the descriptors increase. What is sought is an engaged and individual treatment of the chosen topic. Engaged and individual essays will usually make themselves clear by showing insight into the implications of the question and the quality and interest of the details cited in support.

The first person singular does not automatically constitute a personal response and conversely an impersonal academic style does not necessarily indicate a lack of personal response.

### Criterion C

It is expected that every question set will provide candidates with ample opportunities to demonstrate their awareness of the demands of this criterion. However, where a question does not explicitly offer such opportunities, examiners should interpret criterion C broadly, to ensure that candidates are not unfairly disadvantaged. In such cases it would be sufficient for candidates to show, as appropriate to the question, an awareness of how elements such as plot, character, setting, structure, voice, *etc.* are used by writers to meet their purposes. No matter how the question is phrased, candidates must also address related matters of style and technique.

“Awareness” and “appreciation” of literary features are the key elements under this criterion. The mere labelling, without appreciation, of literary features will not score the highest marks. On the other hand, the candidate who is attentive to literary features and deals with them in a meaningful way, but who does not consistently use the vocabulary of literary criticism, can still be awarded the higher achievement levels.

**Reminder:** the term “literary features” is broad and includes elements as basic as plot, character *etc.*, attention to which is valid and must be rewarded as appropriate.

### Criterion D

Any form of structuring to the essay will be rewarded if it is effective and appropriate. Different conventions are in operation and therefore all approaches are acceptable and will be judged on the basis of their effectiveness. Examiners should remember that structure does not exist by itself, but any structure must be measured by appropriate reference to the terms of the question and by its capacity to integrate these towards the development of an organized and coherent essay.

**Reminder:** In this criterion, supporting examples must be evaluated in terms of how fluently they are incorporated/integrated to shape/advance the argument, **not** in terms of their appropriateness or accuracy.

### Criterion E

If you have reservations about awarding a four, you should ensure that these are well founded before awarding a three. The broadness of achievement in level three sometimes makes examiners reluctant to award four.

Judgment needs to be used when dealing with lapses in grammar, spelling and punctuation; therefore do not unduly penalize.

Mechanical accuracy is only part of this criterion. Ensure that all the other elements are considered.

Examiners should be careful to avoid being prejudiced in their application of this criterion by achievement levels in other criteria. It is possible to score highly on this criterion even if candidates have scored in the lower levels on other criteria, and vice versa.

**These notes to examiners are intended only as guidelines to assist marking and as a supplement to the published external assessment criteria for written paper 2. They are not offered as an exhaustive and fixed set of responses or approaches to which all answers must rigidly adhere. Good ideas or angles not offered here should be acknowledged and rewarded as appropriate. Similarly, answers which do not include all the ideas or approaches suggested here should not be so heavily penalized as to distort appreciation of individuality.**

**With reference to criterion C, the better answers will contain examples that show an adequate sense of stylistic features with some awareness of their effects, using critical analysis and pertinent detail.**

**The best answers will show a strong sense of the stylistic and comparable features of the works, as well as the effects of these features.**

**Of course, some of the points listed below will appear in weaker papers, but are unlikely to be developed.**

**These apply to all answers below.**

## Question 1

### Criterion A

This criterion is looking for knowledge of the poetry chosen for the response and how this knowledge may be shaped into a focused response to the question. It is expected that the student will accompany the argument with relevant reference or direct quotation from the poems chosen.

### Criterion B

The question is asking the student about the “manner” or way the chosen poets write about “passion” in their work. In responding the student will construct an argument and make certain claims in regard to the chosen poetry; it will be justified or validated through reference to the text and some analysis of intention. A “personal response” does not require the candidate to write in the first person singular but the “independence of thought” mentioned in the descriptor for achievement level 5 does place a value on the work of a student capable of producing original rather than derivative ideas.

### Criterion C

A question about how poets register passion in their work is effectively a question about means; the word “manner” is another word for style so this criterion is central to the question. How might a poet use literary features like diction, imagery, tone, structure, mood *etc.* to deal with “passion” in the work? Of course the passion under study need not be amorous; it could as easily be a passion for a landscape (nature poetry) or a passion for art (a Grecian Urn!). The understanding of how literary features distill the sentiment of the poet in a certain form, the appreciation of how these features “work” to create meaning and emphasis in relation to the felt passion will involve the student in, once again making claims for the rhetorical technique of the poets. This is entirely appropriate but, again, needs to be accompanied by validation from the poetry itself.

### Criterion D

The essay needs to be written in a coherent way so that the student may make the very best of their content. The structure needs to be purposeful, the content relevant and the supporting reference requires integration into the body of the work. The question requires a focused response. A “well developed” argument may not be a “persuasive” one and there is an expectation here that the student will construct an argument based on conviction not only on what has been learned but also on what has been felt.

### Criterion E

The language of the essay should be clear. The choice of register must retain the formal quality of an academic response. The precision of word choice and the ability to write concisely is being examined in this criterion and so frequent lapses in grammar, spelling and syntax are problematic especially if they hinder the clarity and coherence of the writing.

## Question 2

### Criterion A

This is a challenging question which will require a very close understanding of the chosen poetry. The use of quotation and reference will be subtle and carefully responsive to the question.

### Criterion B

The question is about language and form and asks the student to make a comparison between how two poets have made their relationship to form and language distinctive. So the “specific demands” of the question expect the student to respond through reference to particular literary features. The question is about how the poets choose to write so there is a strong element of identification here that requires a close understanding of the poetry but not necessarily an interpretative response to it. Independence of thought will be registered in an understanding of the language and the form rather than an analysis of it.

### Criterion C

The question of form will involve an appreciation of the basic form of the poetry (is it free verse or within a particular convention like the ode or the sonnet). Some poets, Hardy for example were great experimenters in poetic form just as a poet like Hopkins takes major risks with language, rhyme and meter thereby creating surprising and memorable effects, new, refreshing ways of registering emotion or thought. The candidate would be expected to look closely at structure, at meter, at rhyming schemes and unusual combinations of language. The word “distinctive” need not be taken as an invitation to discuss only the experimental or unusual. A poet like Browning was able to revive the dramatic monologue (a conventional form) but still register some extraordinary effects within the conventional form. Some care will have to be exercised in how the student supports the observations.

### Criterion D

Since the argument is basically about literary form and style it is likely to produce work that is at a level of academic appreciation of the poetry. But the rules still apply in the construction of the argument no matter the content. There will be relevance, focus, development and conviction in the argument of the better students.

### Criterion E

This question is likely to demand a sound understanding of the terminology of literary criticism. The appropriate register will be academic and formal and the quality of the language used will be vital to the production of a coherent and persuasive response to the question.

### Question 3

#### Criterion A

This, like Question 1 on the same paper asks the student to connect the poetry to a subject. Again the question is open in that the nature of the “loss” is not specified. The student will have to shape their understanding of the poetry around the particular focus they decide upon in relation to the loss.

#### Criterion B

The student has a decision to make as in every question. What is the interpretation of the question, what kind of loss will the focus be directed to? The issue of time might be a consideration and how passing time engenders regret, nostalgia and a sense of loss, alternatively the focus may be more personal on the decay of the body or the demise of creative power (one of the great preoccupations of a poet like Yeats). The student will have to have a flexible understanding of the poetry in order to use it as a support for a personal viewpoint on the question.

#### Criterion C

The choice of literary features to focus on is crucial here. The use of imagery, the tone of the poetic voice, the way the poem may be structured around the issue of loss. As in the question on passion the student is expected to shape the understanding of the literary features of the poetry he has studied to a particular understanding of it in relation to a subject that is a common one in poetry through the ages.

#### Criterion D

The argument, as in all these questions, will involve a comparison between the works of two poets. The essay will be organized around this and any argument that emerges will be about the weighing of effects and foci. The argument will always require incisive supporting reference from the works and how purposefully this reference can be used to present the overall argument will be decisive.

#### Criterion E

Every subject: passion, loss *etc.* will bring with it a certain cluster of language. It will also demand a particular emphasis on aspects of the poetry by the student. How clearly and with what assurance and confidence the student can move into this idiom and style will condition the level achieved under this criterion.

#### Question 4

##### Criterion A

The importance of a close critical understanding of the poetry is a “given” in this process. The student is here directed to a consideration of the ends which the poetry might be called upon to serve. The didactic underpinning of the poetry or, conversely, an utter disregard for any message in the work, far less a “moral” one is at issue here.

##### Criterion B

The key words “or otherwise” gives the student scope to consider the work of a poet like Baudelaire who might be less inclined to point a moral than a poet like Kipling. A “lesson” does not have to be a “moral lesson”. The student is just as likely to take a more orthodox approach and simply write about two poets who have a preoccupation for the use of their work for a didactic purpose. The “how” is once again the crucial interrogative and leads us inevitably to Criterion C.

##### Criterion C

The means by which a poet might point a moral or otherwise in the work is to ask a question of how the poet shapes the poetry for an ulterior motive. How much of the poetry is dedicated to the message or indeed subsumed by it might be an interesting approach to the question. There is no doubt that a message of sorts can be found in all poetry but the “translation” of this is not what the question is looking for, rather it is a question how the means of a poem, its style, might serve the end for which it may have been conceived, its message. The weighing up of the importance within the poetry of the former or the latter might offer a fruitful line of enquiry.

##### Criterion D

The moral of a poem can be relied upon to fascinate the mind of the average 18 year old who, schooled in the world of pop, might expect the medium to be very much the message. It is important however that the student does not lose direction here and focus on the message of the poem and make an example of this taking issue or voicing agreement with it. As in many of these questions the student is asked to link style to purpose and not to construct an essay on only one part of the question. The touchstone must always be the poetry and just in so far as this is made part of a convincing argument in relation to the foci of the question will the student succeed.

##### Criterion E

The usual conditions apply. An appropriate register and idiom will condition a formal response to a question which students should be careful to respond to with subtle rather than dogmatic argumentation.

## Question 5

### Criterion A

The understanding of the poetry is here conditioned by the position the poet takes to the issue of gender. Although it might be supposed that a male poet should be compared to a female poet in order to do justice to the question this does not have to be the case.

### Criterion B

Two female poets writing about women or men or vice versa will cover the question just as the male poets might be invoked for their patriarchal (or otherwise) approach to the female gender. The question will certainly produce many ideas which the student will take a position in relation to using the poetry as the subject under discussion. This is not a question which asks the student to discuss Anne Sexton's attitude to men but how this attitude is made a subject in her poetry, the attitude of the poet is not relevant at all. A scanning of Robert Lowell's life might suggest that his preoccupation with women in his poetry (and men) has been born of a lifetime's obsession with family and the primal relationships it might engender but whatever the life tells us is irrelevant beside the content of the work which has to be the focus.

### Criterion C

The discipline that the student has to submit to here is to put the style before the content. If a poet writes about a man then the question must be how the poetry works, through the lens of which literary features can the reader "see the man". The "ideas" mentioned in Criterion B are ideas that come through the language of the poem not apart from it. A question like this can lead the student astray into a discussion about gender that uses the poetry only as a starting point rather than the essence of the argument.

### Criterion D

One way of keeping the poetry at the centre of the discussion is to ensure that it is embedded in the response to the question. This will be judged by how effectively the thoughts and feelings of the student about the work have been supported through intelligent reference to that work in the body of the carefully structured essay.

### Criterion E

When dealing with the kind of contentious issue gender can be, it is even more important to write in a measured and considerate way using the language, idiom and register of the work to underpin the sophistication and maturity of the point of view (or points of view) registered in the essay.

**Question 6****Criterion A**

According to Johnson, satire is a poem “in which wickedness or folly is censured” which is probably a wide enough definition to allow a careful understanding of a selection of poetry to yield some results even if the great satirists like Swift, Pope or Dryden do not feature in among the poets chosen to study. Though maybe modern like Larkin or contemporary poets like Wendy Cope or Roger McGough will be invoked.

**Criterion B**

The question argues that the satirical poet is writing with a strong intention to expose their targets so as in Question 4 the student is confronted by the need to achieve a balance between means and ends. The student is asked to compare the manner through which two satirical poets might work to undermine their targets, thus pushing the student back to a contemplation of the work. The question offers the opportunity for the student to engage with the subject with some of the verve and enthusiasm that is registered in the poetry under discussion.

**Criterion C**

The literary features favoured by the satirist might vary depending on the age, the heroic couplet a preferred mode from the 17<sup>th</sup> century might be displaced by the variety of verse forms espoused by poets as varied as EE Cummings or Charles Causley. Cleverness and wit might typify the satirist like Donne, anger or bitterness might characterize a James Fenton but the poet’s voice and the way he uses language and rhyme are likely to be crucial literary features for the student to consider when responding to this aspect of the question.

**Criterion D**

As in all essay work the student has to make structural decisions in relation to the form of the response which as the criterion underlines will need to have a convincing focus, communicate the sense of a developing argument leading to a convincing resolution which can either close the argument by establishing a position or leave it open by exploring optional positions which may even conflict.

**Criterion E**

Perhaps of all the questions this might be expected to give rise to the liveliest prose despite the challenges it poses.

---